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# PRATT INSTITUTE DEPARTMENT OF DOMESTIC ART

HARRIET S. SACKETT, Director

## DRESSMAKING COURSE SECOND GRADE NOTES

BROOKLYN, N. Y.

January, 1903

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DRESSMAKING COURSE

SECOND GRADE NOTES

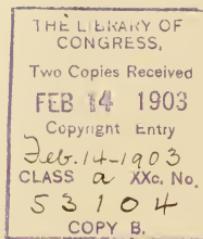
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## DRESSMAKING NOTES.

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### DRAUGHTING WALKING SKIRTS.

**Measurements.**—The measures required for draughting skirts are lengths and hips. The length measures are taken from the waist line to the floor, in the centre of the front and back and over the hips. The hip measure is taken all around from 5 to 6 inches below the waist line, and 2 inches are deducted to allow for the fullness in the back.

### SKIRT WITH SEVEN GORES.

**Front Breadth.**—Draw line A 1 inch from the edge of the paper the required length of the skirt. At the top of this draw line B, and at the bottom, line C, both at right angles to line A. From 5 to 6 inches below line B, draw line D for hip line, parallel to line B. Measure from line A on line D the given width of front at the hip (referring to the table of skirt measures). Measure on line C the given width of front at the bottom (referring to the table of skirt measures). Draw line E through these points, continuing to line B. Make line E the length of line A, taking off the extra length at the bottom of the front. Measure from line E on line B from  $\frac{1}{2}$  to  $\frac{3}{4}$  of an inch, according to waist measure, for curve over hip. Slope from the point on line B to the intersection of D and E. Measure below line B on line A  $\frac{1}{2}$  inch for curve in the center of the front, and draw curved line to the intersection of lines B and E.

**First Side Gore.**—Draw lines A, B, C and D the same as for the front breadth, referring to the table of measures for width at hip and at bottom of gore. Draw line E through these points, continuing to line B. Measure on this line the given length of skirt, and draw a curved line for the bottom of the side gore.

Measure from line A on line B from  $\frac{1}{2}$  to  $\frac{3}{4}$  of an inch for curve over the hip. Slope from the point on B to the intersection of lines A and D. Measure from line E on line B from 1 to  $1\frac{1}{2}$  inches, and slope from this point to a point 4 inches below line B on line E.

**Second Side Gore.**—Draw lines A, B, C, D and E the same as for front and first side gore, referring to table for width at hip and at bottom of gore. Measure from line A on line B from 1 to  $1\frac{1}{2}$  inches, and slope from this point to a point 4 inches below line B on line A. Measure from line E on line B  $\frac{1}{2}$  inch, and slope from this point to the intersection of lines D and E.

**Gored Back.**—Draw lines A, B and C the same as for front and side gores. Measure on line B the width of back at the top, and on line C the width at the bottom (referring to the table of measures). Draw line E through these points, continuing to line B. Measure line E the given length of skirt, and draw a new curved line for bottom of back breadth. Line D is omitted on the back breadth.

### SKIRT WITH CIRCULAR SIDE GORE.

The front is draughted in the usual way. For side gore draw lines A, B, C and D as usual. Measure on line D the correct size of hip. Measure on line C the correct width for bottom of gore (referring to the table of measures). Draw line E through these points, raising it  $1\frac{1}{2}$  inches above line B. Draw a new line B, curving from the  $1\frac{1}{2}$  inch point to line A. Measure line E and mark at given length of skirt. Draw a curved line D parallel to line B. Draw a new line C for bottom of skirt, curving it from line A through point on line E to the required width of skirt. Draw a new line E from this point through point on line D, connecting  $1\frac{1}{2}$  inch point on curve B. Measure from line A on curved line B from  $\frac{1}{2}$  to  $\frac{3}{4}$  of an inch, and slope from this point to the intersection of A and D.

**To Place Dart in Top of Circular Side Gore.**—Divide curved line B and line D in half. Place the skirt rule on the points in order to get the correct slant for the dart, and mark 4 inches below curved line B for the length of the dart. Measure from  $\frac{3}{4}$  to  $1\frac{1}{2}$

inches each side of the point on curved line B, according to waist measure, and draw curved lines to the point 4 inches below.

Raising the gores at the top gives more flare at the bottom of the skirt. The gores can be raised at the top according to the prevailing styles.

## FIVE-GORE SKIRT.

### TABLE OF MEASURES.

| HIP. | FRONT. | GORE.  | BACK. |
|------|--------|--------|-------|
| 15   | 4-7    | 11-27  | 6-20  |
| 16   | 4-7    | 12-28  | 6-21  |
| 17   | 4-7    | 13-29  | 6-21  |
| 18   | 4-7    | 14-30  | 6-22  |
| 19   | 4½-8   | 14½-31 | 6-23  |
| 20   | 4½-8   | 15½-32 | 7-24  |
| 21   | 4½-8   | 16½-33 | 7-25  |
| 22   | 4½-8   | 17½-34 | 7-25  |
| 23   | 5-9    | 18-35  | 7-25  |
| 24   | 5-9    | 19-35  | 8-25  |
| 25   | 5-9    | 20-35  | 8-25  |

## SEVEN-GORE SKIRT.

### TABLE OF MEASURES.

| HIP. | FRONT. | 1ST GORE. | 2D GORE. | BACK. |
|------|--------|-----------|----------|-------|
| 15   | 4-7    | 5-12      | 6-15     | 6-20  |
| 16   | 4-7    | 5½-13     | 6½-15    | 6-20  |
| 17   | 4-7    | 6-13      | 7-16     | 6-21  |
| 18   | 4-7    | 6½-14     | 7½-16    | 6-21  |
| 19   | 4½-8   | 6½-14     | 8-17     | 6-22  |
| 20   | 4½-8   | 7-15      | 8½-17    | 7-23  |
| 21   | 4½-8   | 7½-15     | 9-17     | 7-24  |
| 22   | 4½-8   | 8-15      | 9½-18    | 7-25  |
| 23   | 5-9    | 8-15      | 10-18    | 8-25  |
| 24   | 5-9    | 8½-16     | 10½-19   | 8-25  |
| 25   | 5-9    | 9-16      | 11-20    | 8-25  |

The following suggestions are given as a guide for making a table of skirt measures, as the fashion changes :

Should the hip measure be 20 inches, divide it into three parts, making the width of front and gores, at the top and bottom of the skirt according to the style worn. If the front breadth is very narrow at the hip line, not more than 4 inches, 16 inches remain for the gores. As the hip measure is always omitted on the back breadth, this amount can be divided, having either the first or second gore the wider, as desired. In order to keep the gores in good proportion, the difference in width at the hip should not be more than  $1\frac{1}{2}$  inches.

For a five-gore skirt, the hip measure is divided into two parts, front and side gore. The gores should be wide enough at the bottom to make the lines in the skirt slope well toward the back:

**Remarks on Draughting Skirts.**—The flare of a skirt must be regulated in regard to its length as well as to the size of hip. Short skirts should flare less in proportion to size of hip than long skirts. For large figures the front breadth of skirts should be broader at the hip line, that is, goring the front less than for a medium-sized figure. This allows for the extra width which is needed more in the front than at the hip, and prevents the skirt from drawing up in front.

## CUTTING SKIRTS.

**To Cut Linings.**—The skirt can be cut from pattern previously draughted, or can be draughted directly on the lining. Fold the lining lengthwise, using the fold for center of front breadth. To cut the side gores, fold the two ends of the lining together, and place the straight side of gore to the selvedge of lining, with the broadest part at the cut end. Cut the larger gores first and invert the second gores, and cut from the same width.

**FACINGS.**—Canvas or haircloth, 2 yds., cut 6 to 8 ins. wide.

Velveteen  $\frac{1}{2}$  yd., cut  $2\frac{1}{2}$  ins. wide, straight or bias.

Braid, 4 or 5 yds.

The canvas or haircloth is stitched to lining and placed between lining and dress goods. When light-weight dress goods are used, the canvas or haircloth is placed on the inside of skirt and covered

with a facing of the dress goods, silk or farmer's satin. Lap the edges of the haircloth and cover with strips of lining stitched on both edges.

**To Cut Material for Skirt.**—After the lining is cut, place each breadth with the straight side on the lengthwise of the material and cut the same size. The front breadth is cut double with the fold of the goods in the center of the front. If there is any nap to the goods, be sure to have it run down. With figures or an up and down stripe, have the figures run up toward the top of the skirt. If velvet is used, the nap must run up. In cutting material for godet back, care must be taken to have a straight thread running through the center of the back.

**Basting.**—Place each piece with the wrong side of goods to wrong side of lining and baste carefully on the right side to keep material smooth. Pin seams evenly together, beginning at top, and baste in traced lines.

**Fitting Skirts.**—First pin corresponding seams of skirt together, and trace a line  $\frac{1}{2}$  inch from top of skirt for seam for belt. Measure from this line to the bottom of skirt at centre of front breadth, at front and side seams and center of back the required length of skirt and mark. For large hips, allow  $\frac{1}{4}$  inch at front seam, and  $\frac{1}{2}$  inch at side seam. Trace a good line through these points, turn at traced line and baste for bottom of skirt. Try on the skirt and take up or let out seams or darts, to allow skirt to fit smoothly over hips. Seams should run parallel with lines of figure.

**Finishing Skirts.**—**BELTS:** Cut the material  $1\frac{1}{2}$  inches and the lining 1 inch wide, and the required length of waist measure, with 3 inches added to allow for making and for lap at the back. Stitch together at upper edge and turn, making the lower edges even, and stitch again at the top. Baste the skirt to the lining of belt, gathering or pleating the back breadths into about a 2-inch space, leaving the fly of the placket plain for 2 inches. Try on, and if right stitch on the belt and turn the material over to cover the stitching, and hem down and stitch again. Sew hooks and eyes to belt to fasten around the waist, also to fasten to waist. Place loops on belt.

**Velveteen.**—Velveteen may be sewed on by hand at the turned edge, then turned and basted from the right side to show as a piping, and hemmed down on the wrong side. Use twist or strong cotton to hem down the velveteen, as it has hard wear and stitches soon break away.

Velveteen may also be sewed on by first cutting the skirt  $\frac{1}{2}$  inch below bottom line, carefully basting velveteen and stitching. Turn the edge and baste and finish, same as above.

**Pressing.**—All seams should be carefully pressed on the wrong side with an iron not too hot, especially in woolen materials which require much pressing to make them lie very flat. If the material has been sponged, the seams may be slightly dampened and pressed; otherwise the moisture that comes from the iron is sufficient. With seams in silk, only the point of the iron should be used. The iron should not remain on the seam until the moisture is all dried, but be lifted off, and allow the seam to dry in the air, to prevent its glossing. Haircloth or linen canvas for the bottom of skirts should be dampened and pressed before using to prevent its shrinking after the gown has been worn. The bottom of woolen skirts should be carefully pressed after they are finished.

## WAIST AND SLEEVE.

**Cutting.**—Place each part of the pattern on the lining with the waist lines running straight with the woof threads. If desired to have the French dart more bias, the front may be swung back 1 inch at the waist line. First place the front, as it is usually the largest piece, with its lower edge coming at the end of lining, then place the other pieces as they will cut out to best advantage remembering to keep waist lines on woof thread. Place the sleeve with the warp threads running straight from the top to elbow, as these are the stronger threads, and have the grain of the upper and under parts of the sleeve the same at the inside seam.

**Material.**—Place each part with the grain of the material the same as the lining. In this way the material and lining will stretch the same way and avoid wrinkles. There is one exception to this rule which is to be observed when the material is loosely

woven and inclined to stretch at the seams and show the lining. Instead of cutting lining with waist line on woof thread, cut with the same on warp thread. As these are the stronger threads, the material will be prevented from stretching.

**Basting Lining and Material together.**—Begin by basting through the waist line of each piece with lining on top, then in the 2 inch line above full the lining between this line and waist line  $\frac{1}{4}$  to  $\frac{1}{2}$  inch, according to the elasticity of material. In the same way, baste the 2 inch line below waist line, fulling the lining the same amount. After the waist lines are basted, baste  $\frac{1}{4}$  inch inside the traced lines. At neck, arm-scye, and hem of front, baste in the tracings. The front requires extra fulling at shoulder to allow the lining to full into hollow of shoulder, and hold material straight. Besides fulling lining up and down between the French dart and under-arm seam, it is fulled across the same amount. This part of the waist is on the bias and will admit of extra fulling. The value of fulling is that it may fit into the curve of the figure, and hold the material straight, and also allow for the difference in the elasticity of dress goods and lining.

**Basting Lining and Material of Sleeve together.**—Baste the elbow line first, and from elbow line to hand. Basting  $\frac{1}{4}$  inch inside the traced lines. In a full sleeve the upper has the required fullness allowed in width and length, which should be held in place and basted  $\frac{1}{4}$  inch inside of traced lines. The space measured around the top about  $1\frac{1}{2}$  inches above inside seam of sleeve and 2 inches above outside seam is gathered to give the fullness on the top of the sleeve.

**Basting Seams of Sleeve together.**—Begin with the inside seam, and baste from the elbow line to top, and from elbow line to bottom, stretching the upper to fit smoothly over the forearm. Before basting the outside seam, pin carefully together, so it will lie perfectly flat with the extra fullness of the upper gathered into a space 1 inch above and  $1\frac{1}{4}$  inch below elbow line.

**Basting Seams of Waist.**—Begin at waist line and baste up on all seams except darts, which are basted from the top down. The basting must be exactly on the tracing on both sides of the seams.

In basting shoulder seam, the front must be stretched to back to fit smoothly over hollow of shoulder.

**Fitting Waists.**—Put the waist on with seams inside. The curved, side, under-arm and shoulder seams must turn toward the front, and darts toward the back. Begin at the chest line and pin carefully down the entire front, having waist lines meet exactly to keep the waist straight. First look at the darts, and either raise or lower them as required. The top of darts must come just below the curve of the bust. If shoulders require any change, open the seams, draw front and back to place and pin. Begin at center of shoulder and stretch the front to back. If too loose across chest, it is best in most cases to place the front shoulders at neck enough below the back to correct it, if the height of neck will permit; if not, change the curve of front. If too tight across front, alteration can be made at under-arm seam and curve of front.

If too large or too small around waist, make the required changes usually in back, side and under-arm seam. Be careful to keep the pieces in good proportion. The under-arm should be at least a quarter of an inch wider at waist line than the side form. When making these changes, the length of waist may be corrected, if necessary. In some cases the waist has been taken up too much on the shoulder and that is the cause of the waist being too short. If so, open the shoulder and lower the waist to the proper place. The line on the back of arm-scye must be perfectly straight from shoulder to side seam, in order to make the back look well, and the sleeve fit at top.

Wrinkles at the back near the neck are often due to the center back being too long from neck to waist line; or the shoulder seams have been taken in too much or sloped too much; especially if the shoulders are very square, such wrinkles may also be caused by the shoulder seams not having been notched in the center. Wrinkles around the neck are caused by the collar being too tight for the dress neck. If a waist draws to one side, it is because the center back seams or front were not joined evenly. A common error in waists is the crosswise wrinkles in the under-arm piece. The reason for this is that the front of the side form, instead of being held a trifle full, was stretched to the under-arm piece.

**Fitting Sleeves.**—Draw the sleeve well up on the arm with elbow in right position, being careful to have it long enough from elbow to arm-scye. If too large, usually take in on the inside seam, and if too small, let out at outside seam. The inside seam of sleeve must be kept well to inside of arm. If inclined to come too far forward, take from under part from hand to elbow. To find the part of arm-scye where the sleeve is to be inserted, take a true bias from the first dart, or measure from two to two and a half inches forward of the under-arm seam, and place the inside seam of sleeve on this mark, being careful not to have the seam show from the front when elbow is bent. Outside seam should be near side seam of waist. The fullness at the top of sleeve should be distributed from about two inches above the inside seam of sleeve to the curved seam in waist, placing the greatest amount of fullness in a space of about three inches in the top of the shoulder, directly above elbow and forward of shoulder seam. Hold waist *toward* you in basting in under part of sleeve, to make a good curve, and *sleeve* toward you for upper part, in order to regulate the gathers properly. Never put plaits or gathers in the under part of sleeve.

**Finishing Inside of Waist.**—After waist has been fitted and stitched, trim seams  $\frac{1}{2}$  inch wide, except underarm seam which should be left 1 inch wide, notching at waist line and 2 inches above and below on all seams except curved seams, which are notched three times above waist line to make them lie flat. Press seams from top to waist line, in order to curve seam at that part. Bind seams with seam binding. The bone casings of Prussian binding are run on a little full with pocket at top. Bias strips of the lining may also be used.

The casing on the back seam extends 6 inches above waist line; on curved seams 5 inches above waist line; on the side and under-arm seams  $2\frac{1}{2}$  inches from arm-scye; darts  $\frac{1}{4}$  inch from top, for a long waist, 3 inches below waist line. Fasten in the bones at three places; at bottom of waist, and 3 inches above, springing them between these points and  $1\frac{1}{2}$  inches from the top. In a long waist that comes below the waist line, fasten 1 inch from the bottom.

After the seams are bound, featherbone may be used in place

of whalebone. It is stitched on through the center of the bone on one side of the seam.

**Cutting and Making Collar.**—In all cases, a pattern of the size and style of collar to be used should be draughted. The foundation can be of stiff collar canvas or two thicknesses of linen canvas stitched together in a zig-zag fashion through the center to prevent its breaking. If linen canvas is used, cut about a half inch wider than pattern all around. Dampen and press it perfectly dry, care being taken not to change the shape. Trim off the collar the exact size of pattern. The edges must be even, as the slightest defect will show on the outside when the collar is finished. If opened in front, it is best to have the collar straight at that part and bias in the back, as it prevents the ends stretching. The material and the canvas must be cut the same grain. Cut the material the same as the canvas, allowing one-half inch all around. The lining or facing, which must be of some soft material, silk usually being used, is cut the same size as material. The material is basted on the foundation, the upper and lower edges turned over to the inside and catstitched to hold in place. Care must be taken to draw the material very smooth and even over the foundation. Stretch the collar a little at lower edge to make it fit the neck. Pin evenly to neck of dress. When collar is adjusted, both ends of the material are turned in, and the corners finished. Sew on three small hooks a quarter of an inch from the edge on the right end, and the eyes on the opposite side, to correspond, letting them extend an eighth of an inch beyond the end. Backstitch the collar on from inside, about an eighth of an inch beyond edge, and face with silk or soft material.

**Draught of Collar Opening at the Back.**—To draught a collar opening at the back, draw an oblong 3 inches by 7 inches. Measure up on left hand line 2 inches. Measure up on right hand  $1\frac{1}{2}$  inches. Draw two parallel curves from the lower left hand corner and the 2 inch point to the upper right hand corner and the  $1\frac{1}{2}$  inch point. Measure back 1 inch on the upper curve from the upper right hand corner, and from this point to  $1\frac{1}{2}$  inch point draw a straight line, which is the back of collar.

**Cutting, Fitting and Finishing Collars opening at the Back.**—Collars opening at the back are draughted with more curve at the

center of front and without a seam. If stiff canvas is used, it may be cut either straight or bias in front. If cut from linen canvas, there should be two thicknesses cut bias, stitched together, dampened and pressed, and, if necessary, stretched a little at the lower edge to fit the neck. In cutting the material for the outside of the collar, care must be taken to have the grain of the material at the front of the collar the same as it is in vest or yoke, where the collar joins the waist at front. If to be made of a different material from the vest or yoke, the usual rule may be followed of cutting the material the same as lining.

In cutting a collar of striped material, never use it on the bias, as the two ends of the collar would be unlike. An even plaid may be cut bias, but not an *uneven* one. If the vest or yoke has the stripe or plaid straight the collar must be cut straight in front. The ends of the collar will then be alike, but slightly bias. If the lines of the stripe or plaid run to meet at a point in the center of vest or yoke, have the front of the collar with lines meeting in a point, using a seam. The ends of collar will still be alike, but nearly straight. This rule should also be followed in placing lines of trimming on collars, as well as in lines of stripe or plaid.

**To Cut a True Bias.**—Place a length-wise straight on a cross-wise straight, and cut through the folded edge, or fold the goods so that the warp and woof threads are parallel to each other, and cut through the folded edge.

**To Cut a Choice Bias.**—With twilled material, there is a choice of two true bias folds. The folded edge where the twill runs at right angles to the edge, instead of parallel, is considered the choice bias, because the twill does not interfere with the handling of the material. It folds more easily, and edges may be turned more evenly than when the twill runs parallel or nearly so. In cutting folds, etc., from materials that have no right or wrong side (as gros-grain silk) care should be taken to cut from the same bias in order to keep the grain running in the same direction. When sewing bias folds together, have the grain of the cloth the same at all the seams. To keep the edges even when the folds are seamed together, let the edges lap each other just the width of the seam.

**Basting, Blindstitching and Pressing Hems.**—Baste first turning  $\frac{1}{4}$  inch with  $\frac{1}{4}$  inch stitch. Turn hem the required width by measuring. Baste  $\frac{1}{2}$  inch below the fold, and again at lower edge of hem. This makes three rows of basting which is necessary to hold hem in place. Blindstitch the hem with split sewing silk. Take up a thread of the under side, run the needle through the hem, showing no stitches on right side. Press hems on the wrong side, placing a piece of thin material over the hem to prevent glossing, being careful not to use too hot an iron.







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